DOCUMENT RESUME

ED 329 642 UD 027 959

AUTHOR Boucher, Norman; And Others
TITLE The Franco File.
INSTITUTION New York State Education Dept. , Albany. Bureau of Mass Communications.
SPONS AGENCY Department of Education, Washington, DC.
PUB DATE 80
NOTE 43p.; Mimeograph quality.
AVAILABLE FROM Great Plains National Instructional Television Library (GPN), Box 80669, Lincoln, NE 68501.
PUB TYPE Guides - Classroom Use - Teaching Guides (For Teacher) (052)

EDRS PRICE MF01/PC02 Plus Postage.
DESCRIPTORS *Cultural Background; *Cultural Differences; *Culture Conflict; Educational Television; Elementary Education; Ethnic Groups; *Ethnicity; Multicultural Education; *Self Esteem; Teaching Guides
IDENTIFIERS *Franco Americans

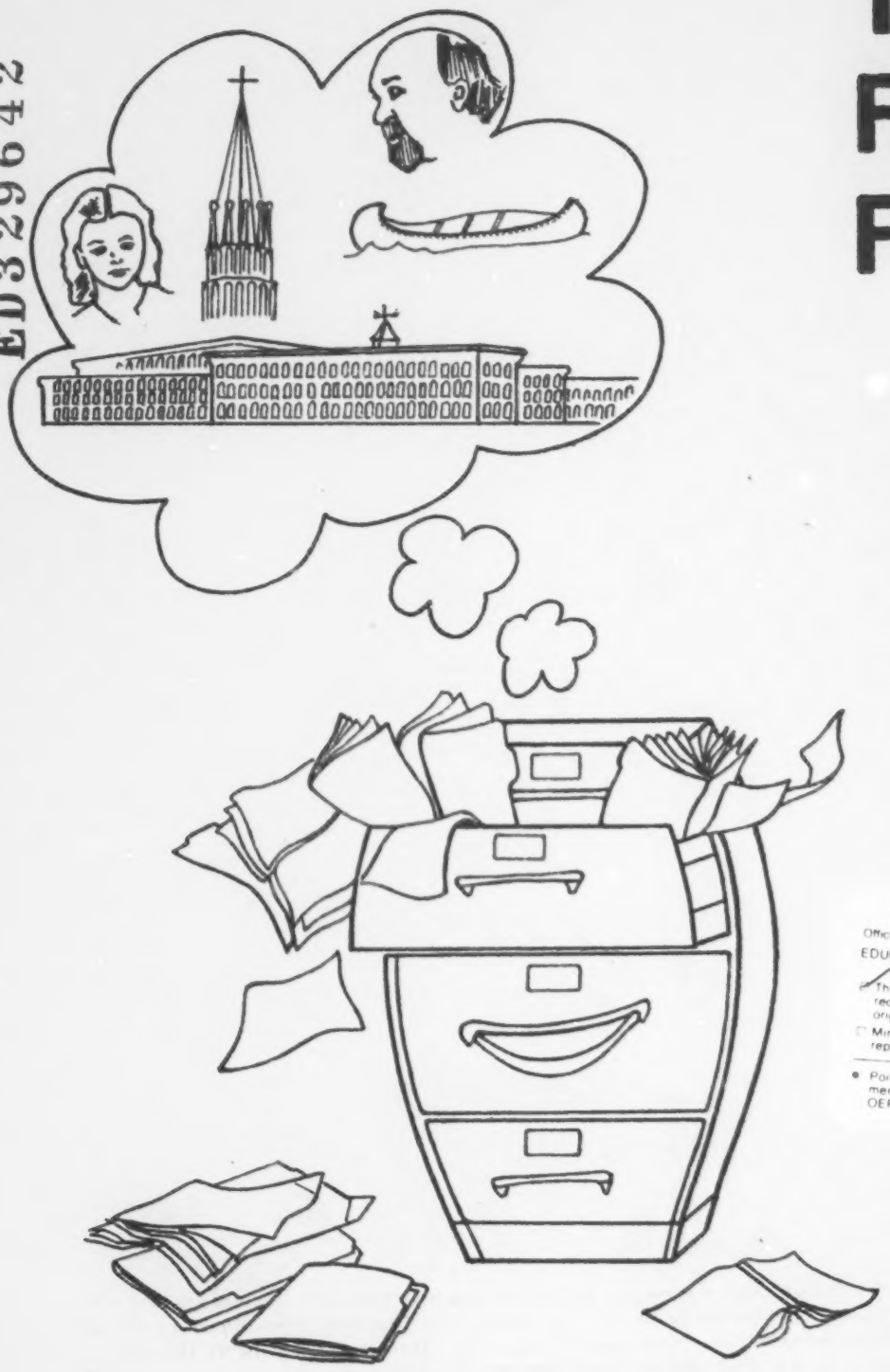
ABSTRACT

This teaching guide accompanies 10 half-hour television programs designed to improve the self-esteem of Franco-American children, 9-13 years of age. Each episode explores a specific area of contemporary Franco-American life in a northeastern mill town. The characters discover that their ethnic heritage and identity are often in conflict with life in America of the 1970s and 1980s. By working to resolve these conflicts, the characters discover the richness and validity of their Franco-American culture. The ambiance is bilingual and bicultural. The following materials are included for each program: (1) the learning objectives; (2) a summary; (3) notes on cultural or historical background; (4) questions for classroom discussion; (5) suggested follow-up activities; and (6) a list of teacher resource materials. Brief descriptions of the seven main characters are also included. (FMW)

****
* Reproductions supplied by EDRS are the best that can be made *
* from the original document. *
****

ED329642

The Franco File



U.S. DEPARTMENT OF EDUCATION
Office of Educational Research and Improvement
EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)

☒ This document has been reproduced as received from the person or organization originating it.

☐ Minor changes have been made to improve reproduction quality.

• Points of view or opinions stated in this document do not necessarily represent official OERI position or policy.

BEST COPY AVAILABLE

SO 027 959

Reprinted by TLC-TV Project, under the auspices of the Bureau of Mass Communications of the New York State Education Department; funded by the U.S. Department of Education, ESAA Broadcast Branch, Washington, D.C. 20202; and distributed by Great Plains National Instructional Television Library (GPN). This publication may be reproduced according to local needs. Further information about teaching guides and videotapes may be had from GPN, Box 80669, Lincoln, Nebraska 68501; phone: (402) 472-2007.

TABLE OF CONTENTS

Acknowledgements i

Introduction 1

Program I : SONGBOOK 5

Program II : THE TUTOR 9

Program III : IT'S A LONG STORY 12

Program IV : ADIEU, MILLVILLE! 15

Program V : WHERE THE MEMORIES LIVE, PART I 18

Program VI : WHERE THE MEMORIES LIVE, PART II 22

Program VII : FACE THE MUSIC 25

Program VIII : LES VOYAGEURS 29

Program IX : LE PARRAIN 32

Program X : THE ELECTION 35

This teacher guide is written by Norman Boucher, with assistance from Paul Paré, Claude Ouellette, Bonnie Page, Barbara Bald and William Brady. The cover illustration is by Carolyn Boucher.

INTRODUCTION

The Franco File is a series of ten half-hour programs designed to improve the self-esteem of Franco-American children as well as to demonstrate to all children, especially those aged 9 through 13, the worth and variety of Franco-American life.

The series uses drama to captivate and entertain its audience, incorporating settings and characters that also permit the occasional use of brief documentary-type inserts dramatically linked to each story. Each episode explores a specific area of contemporary Franco-American life. The characters are caught up in dramatic situations in an easily recognizable northeastern mill town (a fictional one named Millville) where they find their ethnic heritage and identity often in conflict with America of the '70s and '80s. By working to resolve these conflicts, the characters gradually discover the richness and validity of their Franco-American culture.

Although the language of The Franco File is English, the ambiance is truly bilingual and bicultural and reflects the realities of contemporary Franco-American life in New England. The music for the series, for example, is from traditional Franco-American folk culture, scored to have an upbeat, modern flavor.

Most of the action is centered in the Librairie, a small neglected French bookstore, the permanent home of Monsieur Beausoleil and Louis Alouette, and the temporary home of Claire, Monsieur Beausoleil's college-age niece. This musty store is crammed with books, maps, old newspapers, photographs, and various curios, all of which have been collected by Monsieur Beausoleil, a self-appointed guardian of Millville's French heritage. The store, as well as its proud and eccentric owner, is now mostly ignored by Millville's more modern citizens, but becomes a favorite hangout for Gary, Dominique, Nicole, and others, who sometimes bring more activity to the Librairie than M. Beausoleil had bargained for.

MAIN CHARACTERS

1) GARY DUBOIS, a 12-year-old, third-generation Franco-American, was born and raised in Millville. Like most Franco-Americans his age, he understands French but neither speaks nor writes it. Gary, a cocky athlete, is enterprising and ingenious. One can always count on him to come up with a ready solution to any problem. Despite his ostentatious self-assurance, he has become increasingly troubled because the Franco-American culture, to which he is introduced at the Librairie, is in direct conflict with the conventional wisdom of the community, which says, "We're Americans now" and "should not mope over the past." The majority of Franco-American children will see themselves in Gary, and through him, they will begin to resolve their own conflicts and experience positive feelings about being Franco-American.

2) NICOLE CARON is a 12-year-old first-generation Franco-American girl whose family operates a small farm several miles north of Millville. The grandniece of M. Beausoleil, she often spends her school vacations visiting him at the Librairie. Nicole speaks French and English equally well and knows many Franco-American folktales and customs, some of which she's learned from her pépère (grandfather). Nicole is intrigued with mysteries. Not hemmed in by "reasonable" explanations, she instinctively feels that something can be learned by delving into even "scary" situations, something which a more timid person would miss. Nicole tends to be more probing and mature than Gary and often helps him resolve the conflicts created by his new discovery of Franco-American culture.

3) MONSIEUR BEAUSOLEIL, a bachelor in his forties and owner of the Librairie, is Millville's resident authority on Franco-American life. He is quick-tempered, proud, always conscious of guarding his dignity, and never willing to compromise his values. Somewhat of a recluse, M. Beausoleil is confused then outraged by the ostracism of the adult community which sees him as "lazy, antisocial, and out-of-date." The children of Millville find M. Beausoleil forever fascinated by the little details of life and an expert on the unusual. His charm lies in his childlike vulnerability. For Gary and Nicole, he is not fully integrated into the larger society; he feels as if no one "out there" really understands him.

4) CLAIRE BEAUSOLEIL is a 21-year-old bilingual college student, M. Beausoleil's niece, and rents an apartment above the store while attending the local college. As a contemporary Franco-American woman, Claire does not hesitate to speak her mind and act upon her convictions. Her impulsiveness, however, often leads to unexpected complications. In her uncle's view, Claire's generalizations about Franco-Americans are often extreme and exasperating. To the children, the conflicts between Claire and her uncle provide examples of the radically different approaches Franco-Americans take to social issues; they illustrate dramatically that varied points of view are enriching and ultimately lead to lasting solutions.

5) LOUIS ALOUETTE is a satirical, outrageous bird puppet, who comes to life only for M. Beausoleil, Dominique, Gary, Nicole, and Claire. He lives at the Librairie among the other curios and is cared for by M. Beausoleil, for whom he serves as dramatic foil. Some years ago he was rescued by M. Beausoleil from the hands of a young bully and, as a result, has formed an obscure liberation group called SPLAT, an acronym for Societé Pour Laisser les Alouettes Tranquille (Society for Leaving Larks Alone). Although Louis is an essentially comic and even absurd character, he allows the children to confront and understand overt and even violent prejudice in a non-threatening way. Because his bitterness has caused him to become somewhat tactless, Louis at times slips into the same kind of prejudice against humans that he's been subjected to and on one occasion even calls M. Beausoleil a "stupid old frog," allowing the children to come to terms

with such ethnic slurs. Louis, given to bouts of excessive self-pity, often has humorous sparring matches with M. Beausoleil, whom he accuses of mistreating him. To the children, Louis becomes a street-smart, cynical companion comically blurting out comments and insults that one human being would not usually say to another, except behind his or her back, comments that once said, need to be confronted and examined for their thoughtlessness and at times more extreme consequences.

6) ANNETTE LEBLANC is a 29-year-old Franco-American native of Millville who has returned from an out-of-state law school to start her legal practice in Millville. Sophisticated, eloquent, calm, and deliberate, she realizes that there are times when, accepting the consequences of one's actions, one must fight for what one believes. Although she is idolized by Claire and Nicole, others in Millville see her as an outsider and reject her in her self-appointed role as Millville's conscience. She can be distant, even patronizing, and because she has lost her ability to speak French, some people wonder if her involvement with the Franco-American community isn't motivated by political opportunism and the free publicity that comes from her activism.

7) THE MAILMAN, who has a knack of showing up in the wrong place at the wrong time, knows everyone in the neighborhood and is particularly fond of the strange French bookstore on his route. An Anglo, the mailman can't figure what all this Franco-American fuss is about or why some people insist on speaking a "foreign" language. On some occasions, though, he becomes an unwilling accomplice in Gary's and Nicole's plans.

COMPONENTS OF THE TEACHER GUIDE

The teacher guide is divided into the following sections:

1. Objectives for each program.
2. A summary of each program.
3. Helpful cultural or historical background.
4. Questions for class discussion of the program.
5. Suggested follow-up activities.
6. A list of teacher resource materials.

Although The Franco File presents a good deal of cognitive information, on an affective level programs have been constructed to raise as many questions as they answer. Questions of identity and honesty seldom have pat answers in the real world: as a result, the issues raised by this series are not often resolved easily or absolutely. The discussion questions and activities included in this teacher guide are intended to help the average student examine the many facets of these issues for himself or herself. Enough discussion questions and activities are offered to allow the teacher to choose those which will meet the needs of his or her particular class. The discussion questions have been phrased to allow the teacher to read

them directly to the students if desired. It is hoped that the discussions and activities that follow a class viewing of the programs will deepen childrens' understanding of this fourth largest ethnic group in the United States.

SONGBOOK

OBJECTIVES

1. To introduce the many subtle and not-so-subtle manifestations of prejudice.
2. To dramatize the cruel consequences that can result from mindlessly repeating words that one accepts at face value but does not readily understand.
3. To illustrate the advantages of knowing two languages.
4. To show that large numbers of French people have been coming to live in the United States from Canada for many generations.
5. To demonstrate the importance of communication and respect for others.

SUMMARY

When the Mailman comes to the Librairie complaining that he is being unfairly blamed for late mail, Gary describes to him how M. Beausoleil and he first met.

When Gary describes it, we return to that day of a year ago, when Gary and his new French-Canadian friend, Dominique, accidentally smashed a carved pumpkin in front of the Librairie. Frightened, they retreat to some nearby bushes, where Dominique is told about the "weirdo" in the French bookstore, and Gary learns that Dominique, a recent immigrant, speaks and reads French. When Gary confesses that he too is French, Dominique, who was once laughed at for her accent, is pleased to have met someone for whom neither French nor English is foreign.

While Gary and Dominique are hiding across the street, M. Beausoleil searches inside the bookstore for some French songbooks that he is now sure the local children have stolen from him. Claire, his niece, tries to calm him before she leaves to pick up Nicole at the bus station. Once she is gone, M. Beausoleil complains to Louis Alouette that he is tired of having his store vandalized by the neighborhood kids, tired of having people referring to him as "the weird old frog". He and his bookstore are simply not respected, he asserts.

After M. Beausoleil leaves the store, Dominique, skeptical of M. Beausoleil's reputation, leads Gary into the Librairie. There they meet Louis, who explains how M. Beausoleil once saved his life. Seeing himself as a victim of violent prejudice, Louis describes how he has fought back by forming the Société Pour Laisser les Alouettes Tranquille.

Finally, M. Beausoleil enters the bookstore, trapping Gary and Dominique. Claire and Nicole return just in time. Nicole presents her great-uncle with the missing songbooks--which he let her borrow during her last visit. M. Beausoleil apologizes to Gary and Dominique, and Gary realizes that he, too, has been mindlessly ridiculing a decent man.

ADDITIONAL INFORMATION

The many French-Canadians immigrating to the United States today are part of an exodus--not always voluntary--that has been more or less continuous since 1755. After the Maritime Provinces became British territory by the Treaty of Utrecht in 1713, the Acadians, whose origins were French, wished to remain independent. Following years of struggle, the British deported them, often permanently separating husbands from wives and children in the process. Soon many of these people had settled in Louisiana, where their descendents, the Cajuns, still live today.

During the Revolutionary War, many citizens of France and Québec joined the colonists in their fight for independence from the British. Following the Revolution, the French-Canadians among them were seen as traitors by the ruling English Canadians and were not allowed to return to their Québec homes. The United States Congress, grateful for their armed support, offered these exiles land along Lake Champlain, where most became farmers and loggers.

Attracted by the relative freedom of the United States, French-Canadians continued to trickle across the border over the next century, building their new homes in upper New York State and New England. But the greatest migrations of French-Canadians to America came after the Civil War and again in the 1920s. Trainloads of Québec habitants rushed to New England to work in the textile mills that flourished along the region's rivers, promising the workers relief from Québec's rural poverty. In mill towns and cities, the French-Canadians, isolated by their language, formed p'tit Canadas (Little Canadas) and built the ornate Gothic churches and French parochial schools that are still landmarks in these areas today. The priest and the school often became the centers of community activity as well as principal agents for passing down French traditions. By the late nineteenth century, two mill cities--Biddeford, Maine, and Woonsocket, Rhode Island--were more than forty percent French. At the same time, seven of every ten citizens in Manville, Rhode Island, and Grosvenordale, Connecticut, were French-Canadian. The lives of most of these people and their tightly knit families moved between the church's steeple and the mill's bell tower. The former maintained their traditions, links to the old country; the latter, more powerful and insidious, gave them their daily bread.

SONGBOOK

DISCUSSION QUESTIONS

1. What's the difference between a French-Canadian and a Franco-American?
2. What is prejudice? Is there more than one kind? Describe the different types of prejudice the people in "Songbook" demonstrate.
3. Why do so many people think M. Beausoleil is "weird"? Can some people be mistaken for "weird" just because we don't understand them? Do you suppose anyone ever bothered to talk to M. Beausoleil to find out whether or not he really is "weird"?
4. When M. Beausoleil tells Louis that he'd rather be hurt physically than suffer from "the kind of hurt I've had to suffer in this town," what does he mean? Do you agree with him? Have you ever been hurt that way? How? How did it compare to being hurt physically? Was it more painful or less? Explain.
5. Why do the local kids call M. Beausoleil a "weird old frog"? What is a "frog" when the word is used that way? How does M. Beausoleil feel about being called that? If you're French, has anyone ever called you a "frog"? Have you ever called anyone else a "frog"? In either case, how did it make you feel?
6. What does M. Beausoleil's name mean? Why does he consider it important that the Mailman say it right? If you have a name that is unusual or difficult to pronounce, how do you feel when others say it wrong?
7. Why is it that Dominique's classmates used to laugh at her? Have you ever laughed at anyone because of his or her accent? How do you think it made that person feel? How did it make you feel? Have you ever been laughed at because you have an accent? How did that make you feel?
8. Dominique respects Gary because, like her, he understands two languages. Why does this earn her respect? How is it an advantage to know two languages?
9. Does M. Beausoleil sell many French books? Why not?
10. Do you know the song, "Alouette"? If so, what do the words mean?
11. What does S.P.L.A.T. stand for? Do you know what those words mean?

ACTIVITIES

1. At one point in "Songbook," Louis says: "How many people know there's a lot more to French culture than Franco-American spaghetti and lumberjacks and that stupid song about plucking larks?" Ask your students to list anything else they know about Franco-Americans. Discuss.
2. Have your students research the immigration of French-Canadians or other ethnic minorities into the United States or, more specifically, into your community. When did the greatest numbers come to this country? Why did they come? Where did they settle? What did they bring with them?
3. Invite a recent French-Canadian immigrant to class to discuss the joys and difficulties of living in a new land. Why did he or she move? Has adjusting to a country where most people speak a different language

caused any special problems? If the person is bilingual, ask whether that has made the move easier. If so, how?

4. Hold a class discussion on the word prejudice. What does it mean to "pre-judge" someone? Encourage the students to relate whether they have ever been "pre-judged" by others. If they seem reluctant to talk publicly, ask your students to write a composition about their experiences.
5. Have each of your students list twenty French surnames that they have found from the local telephone directory. Help them to translate the names to learn what they mean. Ask them how they suppose these names originated.

RESOURCES

Archambault, Albéric A. Mill Village. Boston: Bruce Humphries, Inc., 1943.

Ducharme, Jacques. The Shadows of the Trees: The Story of French-Canadians in New England. New York: Harper & Brothers, 1945.

Dunwell, Steve. The Run of the Mill: A Pictorial Narrative of the Expansion, Dominion, Decline and Enduring Impact of the New England Textile Industry. Boston: David R. Godine, 1978.

Lavoie, Yolande. L'émigration des Canadiens aux Etats-Unis avant 1930. Montréal: Les Presses de l'Université de Montréal, 1972.

Perrault, Robert B. "One Piece in the Great American Mosaic: The Franco-Americans of New England," Le Canado-Américain. April-May-June, 1976. (Good overall study. English reprints available from L'Association Canado-Américaine, 52 Concord St., Manchester, New Hampshire.)

Rumilly, Robert. Histoire des Franco-Américains. Sous les auspices de L'Union Saint-Jean-Baptiste d'Amérique. Montréal: Robert Rumilly, 1958.

THE TUTOR

OBJECTIVES

1. To present a Franco-American folk hero.
2. To demonstrate that even heroes have had to struggle against prejudice at times.
3. To underscore the importance of discovering one's own unique talents rather than simply trying to meet someone else's expectations.
4. To emphasize the importance of individual differences and the richness that results from them.
5. To show that honest communication is essential to appreciating and accepting other people for what they are.

SUMMARY

Claire learns she is about to flunk an astronomy course and requests a tutor to help get through her exams. When Leon, a shy student from the class, introduces himself at the Librairie to ask her for a date, a preoccupied Claire mistakes him for the tutor she's been expecting. Meanwhile, Gary arrives, fresh from having proven his strength and agility to his school chums. While boasting, Gary challenges and nearly beats an embarrassed Leon at arm-wrestling, then learns of Louis Cyr, the French-Canadian strongman, reputed to be the strongest man who ever lived. Leon, eager to impress Claire, can't help but notice how effusively she praises Gary for his promise as a hockey player.

After hearing Claire allege that Franco-American boys are naturally good at hockey, Leon asks Gary to tutor him in playing the sport. When Gary discovers that Leon can barely skate, however, he contrives an "injury" to Leon's leg, which finally gets Claire's attention. But after Claire realizes the foolishness of her own generalizations about Franco-Americans and sees Leon for who he is, Leon is left to face up to his own deception in agreeing with Gary to feign a broken ankle.

ADDITIONAL INFORMATION

Although, like French-Canadians, Franco-Americans are associated with hockey, they have also distinguished themselves in other major sports In baseball, for example, Napoleon Lajoie, born in Woonsocket, Rhode Island, in 1875, was the New England batting champion at the age of 20. He set a record in the American League in 1901, when his batting

average was .422. After playing with the Cleveland Indians for many years, he was inducted into the Baseball Hall of Fame, where he was praised as the best second baseman of his era.

Léo Durocher, born in Springfield, Massachusetts, for years managed the Los Angeles Dodgers. During his own days as a player, he was traded to the New York Giants for two minor leaguers and $160,000, a noteworthy trade at the time. Recognized as the best defensive shortstop in the major leagues, Durocher was called "the greatest baseball man I've known during the forty years of my life" by Pete Reiser writing in The New York Times.

Today Franco-American names still sprinkle the rosters of major teams. In baseball, Mark Bélanger of the Baltimore Orioles and Ron Guidry of the New York Yankees, and in football Doug Beaudoin of the New England Patriots are but a few of the Franco-Americans on their way to distinguished athletic careers.

DISCUSSION QUESTIONS

1. Should Louis Cyr have followed other people's suggestions and changed his name to an English one? Why or why not?
2. Why is Louis Cyr a hero? What can we learn from his struggles to find something that he excelled at?
3. Did you laugh at Leon? Have you ever been laughed at because of something you do differently? How did you feel about that? How do those experiences help you to understand Leon better?
4. Did Claire take advantage of Leon? If so, how?
5. Should Leon have been so determined to impress Claire? Was it worth it? Why or why not?
6. Is Leon right or wrong in faking a broken ankle to get Claire to notice him as a person? Should he now tell her that his ankle is not broken? How would events have differed if Claire and Leon had been honest with each other from the start? Why weren't they honest?

ACTIVITIES

1. Have the students dramatize various solutions to the problem of lack of communication between Claire and Leon. How would they handle the situation?
2. Have the students ask their parents to tell them about a hero they remember from their own ethnic group. Then ask the students to describe their hero to the rest of the class.
3. Dramatize how people might react to others who are laughing at them. What options do they have?
4. Hold a discussion on what is "macho." What activities, careers, and personality traits (if any) have become known as strictly male or female?

5. Have the students list several sports, then ask them to match each one with a country associated with that sport. What factors lead to the adoption of national sports such as hockey in French Canada?

RESOURCES

Chassé, Paul P. "Youth." pamphlet. Worcester, MA: Assumption College, Franco-American Ethnic Heritage Studies Program, 1976.

Ducharme, Jacques. The Shadows of the Trees: The Story of French-Canadians in New England. New York: Harper & Brothers, 1943.

Lévesque, Rosaire-Dion. Silhouettes Franco-Américaines. Publications de l'Association Canado-Américaine. Manchester: Ballard Frères, 1957.

Lowell, J.H. "Augusta's Humble Hercules." DownEast Magazine, April, 1979, pp. 69-74.

Weider, Ben. Louis Cyr, L'Homme le plus fort du Monde. Montréal: V.L.B. Editeurs, 1976.

IT'S A LONG STORY

OBJECTIVES

1. To introduce the role of folklore in Franco-American culture.
2. To portray this folklore as a North American oral tradition, often passed on by grandparents.
3. To show simple Franco-American foods and home remedies.
4. To illustrate the strong connection between traditional foods and large family gatherings in Franco-American social life, specifically through the réveillon.
5. To demonstrate that family feeling can reach beyond blood relatives to encompass others with whom we feel a kinship.

SUMMARY

Late one night, Nicole and Claire hear voices in the darkened bookstore. When they investigate, they spy Louis in the process of calling to order one of his meetings of the Société Pour Laisser les Alouettes Tranquille (SPLAT). A bewildered Claire tries to figure a logical explanation for what she has seen and heard, while Nicole, recalling a story her grandfather once told her, is convinced that Louis is a loup-garou (a human in animal form) with everyone under his evil power.

Meanwhile, Louis, suffering from a nasty cold, tries to elicit sympathy from M. Beausoleil by grousing that he is lonely and wishes that he, too, had a family. M. Beausoleil commiserates by offering to smuggle Louis some of the soupe aux pois that his nieces are preparing in the kitchen upstairs. Louis scoffs at the suggestion. He hates peas, and the fact reminds him of how different from these humans he really is.

Then Nicole remembers that the only way to bring a loup-garou back to human form is by drawing blood from it. She makes a remède for Louis' cold and enlists Claire's help in trapping the bird. According to her plan, while Claire distracts Louis with the remède, she will pluck a few feathers to make the bird bleed, thereby returning it to human form. Luckily, Louis is saved in the nick of time by M. Beausoleil. Nicole returns to bed and dreams of the time her grandfather first told her the story of the loup-garou.

Concerned for Louis' health and spirits, M. Beausoleil decides he will show this stubborn bird that families can reach beyond blood ties. Enlisting the help of Gary and Dominique, he plans a réveillon, a party

with Franco-American foods--this time prepared with Louis' tastes in mind. But Claire and Nicole walk in as the party begins. In the resulting confusion, Claire and Nicole discover that Louis is not a loup-garou but is, in Gary's words, "just Louis." Claire is relieved that she's proven right: there is no such thing as a loup-garou. Her relief is short-lived, however, when she realizes that instead of a loup-garou, she has a bird talking to her--a bald-headed bird with a big SPLAT button on its chest, that is!

ADDITIONAL INFORMATION

In this program, the word réveillon is used in the broad sense to mean any lively gathering of family or friends during which traditional Franco-American foods are enjoyed.

More often, though, it is a middle-of-the-night family celebration which takes place following Midnight Mass at Christmas. In French Canada, the réveillon is one of the social highlights of the year. From the French word réveiller, meaning "to wake up," the word réveillon implies a celebration that keeps people up until the early morning hours. After Midnight Mass, children and adults gather at the family homestead or the home of the eldest son to share abundant traditional foods, tell stories, sing chansons à répondre, and dance to the jigs and reels of the local fiddler.

The most popular dish served is the tourtière, a pie made with ground meats (especially pork), seasonings, and potatoes. Tourtière recipes vary from family to family and from region to region according to the inventiveness and tastes of each cook. In the Lac St-Jean region of Québec, for example, the tourtière includes not only pork, but veal, turkey, beef, and venison, all cubed instead of ground and baked very slowly.

The réveillon remains a part of the Christmas celebration in most Franco-American families today. Except for the addition of the American custom of gift-giving, the réveillon has changed little over the last hundred years.

DISCUSSION QUESTIONS

1. What is a loup-garou? Do you know any other Franco-American folk stories that have French words in them?
2. Have you ever been to a birthday party? How is it like a réveillon? How is it different? Does your family have a Christmas Eve celebration like a réveillon?
3. Do you think Louis feels bad because he doesn't have any friends of his own kind? Is he pretending to be ill so he can get attention? Have you ever done that? Explain.
4. Does M. Beausoleil love Louis? How can you tell?
5. Have you ever helped anyone who was feeling lonely (at summer camp, visiting friends or relatives, etc.)? What did you do to make him or her feel better?

6. Do you believe in loup-garous, ghosts, werewolves? Why do we tell these stories? Why do we tell children about Santa Claus, fairies, monsters?
7. Why was Louis pretending to have a cold at the end? Was he wrong to do this? Why or why not?

ACTIVITIES

1. Have your students draw what they think a loup-garou would look like. Compare drawings. If time allows, have the class make up a loup-garou story while you write it on the board.
2. Hold a class réveillon, where everyone brings food--preferably ethnic food--from home, or where everyone brings one ingredient for making soupe aux pois during the réveillon.
3. Ask your students to list the members of their families. Next have them add their pets, then their closest friends. Discuss whether or not all of these people could be one "family."
4. Invite a storyteller to tell a folktale to the class.
5. Have your students list the three things that would make them the most lonely. Discuss them. How would the students try to overcome them?

RESOURCES

Asselin, E. Donald. A French-Canadian Cookbook. Rutland, VT: Charles E. Tuttle Co., Inc., 1968.

Chassé, Paul P. "Traditions," pamphlet. Worcester, MA: Assumption College Franco-American Ethnic Heritage Studies Program, 1975.

Ducharme, Jacques. The Shadows of the Trees: The Story of French-Canadians in New England. New York: Harper & Brothers, 1943.

ADIEU, MILLVILLE!

OBJECTIVES

1. To examine whether or not success in America implies cultural assimilation and the resultant loss of one's identity.
2. To indicate that the most successful person is not necessarily the one who earns the most money.
3. To dramatize the need to be a contributing member of the community.
4. To illustrate the sad consequences of not trying to understand and accept one another.
5. To demonstrate the value and responsibility of friendship.

SUMMARY

Business at M. Beausoleil's bookstore has never been worse. It seems to him that no one cares about the old ways anymore, no one cares enough to buy his French books. His dejection worsens when Mrs. Dubois discovers that Gary secretly has been visiting the bookstore. She confronts M. Beausoleil and accuses him of escapism, of living in the past. "The day of French bookstores is over," she asserts. "We're Americans now, and we're tired of your standing in the way of our progress!" M. Beausoleil is stunned but characteristically defiant. He suggests that Gary visits him because he wishes to learn about his people's traditions; he reminds Mrs. Dubois that those traditions comforted her during her own childhood. But Mrs. Dubois refuses to listen.

The incident further depresses M. Beausoleil. He resolves to sell the store and move to Arizona, where he will live a hermit's life. Why should he stay where he is considered lazy, antisocial, and out-of-date? Louis, Dominique, and Claire try unsuccessfully to talk him into staying. M. Beausoleil hesitates only when a young couple from out-of-state visits the store looking for a certain book that was written by a distant French-Canadian ancestor of theirs. Much to their delight, M. Beausoleil finds the book, but they are sorry to learn he's closing the store.

M. Beausoleil goes for a long walk to mull things over. He stops at the shop of Rosaire Vaillancourt, an 80-year-old Franco-American cobbler, who has been repairing shoes for over fifty years. Like the Librairie, his once busy workshop now is quiet and often deserted. Yet M. Vaillancourt's spirit is tough; he still works in his shop every day, a fact that impresses M. Beausoleil. It is his young friends, though, who finally convince M. Beausoleil that his absence would mean a deep personal and cultural loss in their lives.

ADIEU, MILLVILLE

ADDITIONAL INFORMATION

The central concern of Franco-Americans today is that of ethnic survival. For many Franco-Americans the pull of assimilation, of being like everyone else in order to achieve higher economic or social status, has been far greater than the pull of their ethnic culture, whose values seem to them negative and obsolete. For them, mainstream America has not had to tug very hard.

After immigrating to the United States, nineteenth-century French-Canadians founded institutions such as parochial schools, French-language newspapers, and mutual aid societies, all of which were meant to protect the immigrants' ethnic values. But these institutions were based on the preservation of a culture that was French-Canadian and not on the development and expansion of a culture that would be Franco-American, facing the realities of life not in Canada but in the United States. For this reason, the philosophy of la survivance, often symbolized by the adherence to the French language, has seemed to many Franco-Americans of the last generation an excessive turning toward the past, a rigid and conservative past no longer able to meet the challenges of contemporary America. If these Franco-Americans have become assimilated in ever-increasing numbers over the last 30 years, this is partly because Franco-American institutions and philosophies have changed little in the last century.

Today Franco-American leaders must provide an alternative to cultural assimilation that is not only viable but exciting. Although the theory of cultural pluralism has been replacing that of the "melting pot" in the last few years, these leaders must learn to adapt the philosophy of la survivance to the realities of life in the United States in the 1980s. Without this, the trend toward assimilation, with Franco-Americans abandoning their ethnic identity, will not be reversed.

DISCUSSION QUESTIONS

1. Have you ever been to a réveillon? Have you ever eaten a tourtière? Have you ever sung a French song? These things are all a part of Franco-American tradition. Do you know what they are? Can you think of any traditional Franco-American things?
2. Why was Mrs. Dubois so angry at M. Beausoleil? Do her French traditions mean anything to her anymore? Why or why not? Are traditions worth keeping or aren't they?
3. What makes a person successful? Is M. Beausoleil a success? Mrs. Dubois? M. Vaillancourt, the cobbler? How?
4. In what ways are M. Beausoleil and M. Vaillancourt alike? In what ways are they different?
5. In what ways are M. Beausoleil and Mrs. Dubois alike? In what ways are they different?

6. Would M. Beausoleil be happier if he moved to Arizona? Why or why not? Why did he decide not to go?
7. Why did Mr. Dubois change his mind about letting Gary visit the bookstore? Do you think Mrs. Dubois changed her mind too? Why or why not?
8. What does "Adieu, Millville!" mean? Is "adieu" a French or an English word?
9. What is the difference between a French-Canadian and a Franco-American?

ACTIVITIES

1. Identify all the ethnic groups represented in the class. Then, once a week, hold a class Ethnic Day. Each week, select one ethnic group and ask those students to bring in anything that is related to their particular ethnic tradition. Advise them to consult their parents or grandparents for help. On French day, for example, ask each Franco-American student to present to the class a French song or story or meal. The next week ask your Irish students to do the same. Continue until everyone has participated.
2. Have a Franco-American grandmother or mother come to class and demonstrate how she makes a tourtière. This is a good opportunity for the class to taste genuine Franco-American food.
3. Either visit a Franco-American small businessperson or invite one to class to talk about his or her business and ethnic background. Has knowing French ever helped business any? Ask him or her to define success.
4. Have the class dramatize a situation in which Gary tries to persuade his mother of M. Beausoleil's worth as a Franco-American, a shopkeeper, and a friend.
5. Lead the students into researching what trades have traditionally been Franco-American. What trades did French-Canadians bring with them to America?

RESOURCES

Benoit, Josephat. L'Ame Franco-Américaine. Montréal: Editions Albert Levesque, 1935.

Côté, Gertrude. As I Live and Dream. Manchester, ME: Dirigo Edition, 1953.

Kerouac, Jack. Doctor Sax. New York: Grove Press, 1959.

Plante, David. The Family. New York: Farrar, Straus, Giroux, 1978.

Roberge, Celeste, ed. Vers l'évolution d'une culture . . . . Orono, ME: Franco-American Resource and Opportunity Group at the University of Maine, 1973. (Collection of French and English writings on Franco-American identity.)

Santerre, Richard. "Youth and the Franco-Americans." The 20th Century Franco-American. Fall River, MA: Le Comité de Vie Franco-Américaine, 1976.

WHERE THE MEMORIES LIVE, PART I

NOTE: The teacher guides for WHERE THE MEMORIES LIVE, PARTS I & II overlap. Please read both before using the programs in class.

OBJECTIVES

1. To show the crucial role played by thousands of Franco-Americans in the Industrial Revolution.
2. To dramatize what working in the Northeastern textile mills was like, particularly for children.
3. To emphasize that New England's history is represented not only in quaint, white-steepled churches and green village commons, but in obdurate brick mills and cramped corporation tenements as well.
4. To illustrate the importance of acting on one's beliefs after thinking through the possible consequences of that action.
5. To underscore vividly that "useless," abandoned buildings may be alive with memories still worth knowing and learning from.

SUMMARY

Annette Leblanc, a young Millville lawyer, wants to dissuade town officials from ordering the demolition of an old textile mill--a mill that she considers an important symbol for the contribution of Franco-Americans to Millville's history and identity. She musters the help of Claire, Nicole, and finally Gary, who is managing a huge clearance sale and public relations campaign to get the stock moving at the Librairie. M. Beausoleil's uneasiness at Gary's Madison Avenue strategies turns to apprehension when his young friend suggests that Annette hold a demonstration to generate publicity for her cause.

Even when she and Gary are distributing flyers for the Librairie sale, Nicole cannot forget Annette's revelation that young French girls no older than she and Gary once worked twelve hours a day, six days a week in the old mill. Unable to subdue her curiosity, Nicole leads Gary into the deserted mill, where they are surprised by a "memory"--a 14-year-old girl named Thérèse, who worked in the mill 75 years ago. Thérèse describes to her new acquaintances what life without child labor statutes was like, then leads Gary and Nicole into a room where dozens of other "memories," forgotten by the community, have been forced to live. Here the looms and spinning frames still deafen, and the voices and images of these forgotten "memories" reveal to Gary and Nicole the sometimes grim circumstances surrounding the contribution of Franco-Americans to the Industrial Revolution.

Meanwhile, Mayor Lévesque, who, like M. Beausoleil, once worked in the mill and hated it, has refused to grant Annette and Claire a demonstration permit. Prepared to face the possible consequences of their actions, they decide to act upon their beliefs and demonstrate anyway--despite M. Beausoleil's strident objections. Thérèse watches from the abandoned mill as the peaceful demonstration proceeds without incident--until the police arrive.

ADDITIONAL INFORMATION

Most jobs in textile mills were devoted to making sure the various machines were filled with the proper material as well as running properly. The working days were long and arduous. Mills were often grim, hot, and humid places, and the noise, particularly in the weave rooms, was nearly unbearable. In most rooms were hundreds of huge, cacophonous machines and a handful of workers who moved from machine to machine to check their operation. The Amoskeag in Manchester, New Hampshire, was made up of nine separate mills, with 125,000 spindles and 3,300 looms.

The following is a somewhat oversimplified description of how raw cotton and wool were converted into cloth:

Natural fibers arrived at the mill strapped in bales. The bales were broken down and the fibers cleaned, then carded, i.e., separated, aligned, and rolled into a tubular shape. Next, in the spinning stage, the fibers were stretched, twisted into yarn, and wound on spools or bobbins, which, like the spindles, were part of the spinning frame. Finally, the yarn was woven into cloth on power looms. Here a shuttle carried a strand of yarn, known as the weft, through the parallel array of threads known as the warp. The woven cloth was then inspected, bleached or dyed, and finished.

DISCUSSION QUESTIONS

1. What is a textile mill? What do they make there?
2. Where did all the French workers in the mill come from? Why did they come to places like Millville?
3. What is a revolution? What was the Industrial Revolution? When we talk about contributors to the Industrial Revolution, we usually talk about the people who invented the machines. But what about the people who ran them day after day? Are they less important? Why or why not?
4. Why is M. Beausoleil nervous about Gary's sale idea? What does he mean when he implies that the sale will hurt his "dignity"? What is dignity?
5. What was it like to work in the mills? Would M. Beausoleil think that mill workers had dignity? Why or why not?
6. How does M. Beausoleil feel about the demonstration? Why does he feel that way?
7. Why doesn't Mayor Lévesque like the mill? Why does he ask Annette if she's ever been inside the mill? Why does this make a difference to him?

8. Is the past important? Why or why not? Should old mills and factories be preserved? Why or why not?
9. How important is it to act on what you believe? Are Annette and Claire right or wrong to hold a demonstration without a permit? Why?

ACTIVITIES

1. Lead the class on a field trip to the Lowell Museum in Lowell, Massachusetts, or the Merrimack Valley Textile Museum in North Andover, Massachusetts.
2. Have the class research looms and other mill machinery.
3. Ask a weaver to class to introduce your students to textiles and weaving. Explain how the weaver's equipment and techniques differ from those used by weavers in the mills.
4. Ask your students to pretend they are reporters who have stumbled accidentally into the mill and met Thérèse. Have them each write a newspaper story, complete with headline and/or illustration, about their experience.
5. Have your students list all the qualities they would need to be mill workers. Discuss them. How do they compare with qualities needed for other jobs, such as teacher, salesman, etc.?
6. Ask the students to draw Mayor Lévesque's mill memories, based on his attitudes toward the mill. You may have to discuss those attitudes with the class first. How do the drawings differ from the memories that Gary and Nicole meet?
7. Hold a debate on whether or not the Perkins Mill should be torn down. Then list on the blackboard the pros and cons that each side has used. Finally, have the rest of the class pretend to be the town council. They must reach a decision: Should the mill be torn down?
8. Have your students imagine they are French mill workers. Ask them each to write a letter back to Canada describing good and bad points of their mill jobs. How do they feel about working 12 hours a day?
9. Ask the students to write down what they want to be. Check for stereotyping. Discuss women in traditionally male work roles. How many girls in class want to be a lawyer?

RESOURCES

Archambault, Albéric A. Mill Village. Boston: Bruce Humphries, Inc., 1943.
Ducharme, Jacques. The Delusson Family. New York: Funk & Wagnalls, 1939.
----------. The Shadows of the Trees: The Story of French-Canadians in New England. New York: Harper & Brothers, 1943.
Dunwell, Steve. The Run of the Mill: A Pictorial Narrative of the Expansion, Dominion, Decline and Enduring Impact of the New England Textile Industry. Boston: David R. Godine, 1978.
Hareven, Tamara and Randolph Langenbach. Amoskeag: Life and Work in an American Factory-City. New York: Pantheon, 1978.
Leamon, James S. Historic Lewiston: A Textile City in Transition. Lewiston, Maine: Lewiston Historical Commission, 1976.
Lessard, Camille. Canuck. Lewiston, Maine: Le Messager Publishing Co., 1936. (A novel in French.)
The Nashua Experience: History in the Making, 1673-1978. Nashua, N.H.: Nashua Public Library, 1978.
Santerre, Richard. The Franco-Americans of Lowell, Massachusetts. Lowell: The Franco-American Day Committee, 1972.

WHERE THE MEMORIES LIVE, PART II

NOTE: The teacher guides for WHERE THE MEMORIES LIVE, PARTS I & II overlap. Please read both before using the programs in class.

OBJECTIVES

1. To help students understand that, though Franco-American mill life was often grim, it had its moments of warmth, dignity, pride, and joy as well.
2. To underscore the importance of mills not only to the identity of Franco-Americans, but to that of entire cities and regions as well.
3. To show how old mill buildings, important monuments in the heritage of many Franco-Americans, are being renovated and used once again.
4. To dramatize that many viewpoints are possible on any question, and that all have merit.
5. To illustrate that happy endings do not automatically follow from hard work and noble intentions, that we must learn to deal with losing and with loss.
6. To demonstrate that remembering the past helps to put the present and future into perspective.

SUMMARY

Because they have no permit, Annette and Claire are arrested at the demonstration. When they return to the Librairie followed by M. Beausoleil and the local press, they vow to fight "all the way to the Supreme Court."

This exasperates an already weary M. Beausoleil. His store, usually quiet, is now full of unwanted commotion, thanks to Gary's clearance sale and Claire's demonstration. To find some peace, he and Gary leave the store, and as they walk, M. Beausoleil's middle-of-the-road position on the mill question emerges. When M. Beausoleil spots Nicole entering the old mill, Gary is unable to stop him from following her. Inside, M. Beausoleil meets Therese and is deeply moved by an encounter with one of his own "memories"--M. Thibodeau, once a loomfixer in the mill and a close friend of M. Beausoleil's father.

Back at the Librairie, M. Beausoleil is looking in old photo albums for more memories when Mayor Lévesque, trying to improve his public image, visits. M. Beausoleil, now in favor of saving the mill, reminisces with the mayor, who is embittered by his own ugly memories of mill work. Claire and Annette approach Mayor Lévesque with a plan to restore the old mill, describing to him the restoration projects in Lowell, Massachusetts, and Laconia, New Hampshire. Under this pressure, the mayor agrees to allow the town to decide the future of the Perkins Mill at a public meeting, where Claire and Annette will be allowed to present their viewpoint.

MEMORIES II

Unwilling to pay for restoration, the town votes that the mill be torn down. Gary and Nicole, concerned that without a place to live Thérèse and M. Thibodeau will die, rush to the mill. But the noises, the memories have all vanished. Finally, M. Beausoleil arrives to reassure Gary and Nicole that they have saved the memories by remembering them so intensely. Far from being doomed, the memories now live inside of them.

ADDITIONAL INFORMATION

New England's textile mills were built on the region's violent rivers, whose currents powered the machinery. Labor was provided by immigrants. In the decades following the Civil War, when the textile mills were at their peak, the first and most important group to work there were French-Canadians. No longer able to earn a living off their tired land, the habitants of Québec, upon learning of the opportunity waiting in the mills, came to New England en masse. By 1900, fully one-third of Québec had moved to New England. By 1885, almost half of all the doffers (workers who removed filled bobbins from spinning frames and replaced them with empty ones) in Massachusetts were French. (It is significant to note that doffing is one of the lowest level mill jobs.)

Most of these people were welcomed by mill owners, who found the "Canucks" quick to learn as well as docile and unlikely to strike. The bosses were also pleased by the large size of the average French-Canadian's family, which meant that women and children could also be forced by poverty to work in the mill. In fact, it was not uncommon to find a child of thirteen working as many hours as his or her parents as late as 1920.

In most mill towns and cities, the French Canadians, isolated by their language, formed their p'tit Canadas (Little Canadas) and built their own ornate Gothic churches and French parochial schools. Around this core, French shopkeepers and tradesmen, informed by French-language newspapers and aided by French mutual benefit societies, contributed to a nearly self-sufficient culture and economy.

DISCUSSION QUESTIONS

1. A) How does M. Beausoleil feel about the town tearing down the old Perkins Mill? Does his attitude change after he talks to M. Thibodeau? If so, how does it, and why?
   B) How does Annette feel about the town tearing down the old Perkins Mill? Does she think that saving it is important only for Franco-Americans? Explain.
   C) How does Mayor Lévesque feel about the town's tearing down the old Perkins Mill? Why does he say that the mill represents the "Dark Ages" for Franco-Americans?
   D) With whom do you agree: M. Beausoleil, Annette, or Mayor Lévesque?

2. What experience in your past has taught you the most about yourself?
3. M. Thibodeau is a loomfixer. What is a loom? What is a bobbin?
4. Why are cities like Lowell, Massachusetts and Laconia, New Hampshire restoring their old mills? What are they doing to them?
5. Why does M. Beausoleil tell Gary and Nicole that they "saved" Thérèse and M. Thibodeau? Do you agree? Why or why not?
6. Does this show have a happy ending? Explain. Were you sorry to see the mill torn down? Why or why not?

ACTIVITIES

1. Find out whether any of your students' parents or grandparents have ever worked in mills or factories. Invite a few of them to class to talk about their work and its effect on their lives. Ask them to describe to the class what personal qualities they feel are necessary for a mill worker.
2. If there is a mill or factory in your town, ask your students to research when it was built and what industries have operated there. In what condition is it now?
3. Take your students on a field trip to the National Historical Park in Lowell, Massachusetts. Visits to restored mills and boat rides on the mill canals are offered, as well as tours of Lowell's ethnic neighborhoods.
4. Have the class dramatize a situation in which Claire and Annette try to persuade Mayor Lévesque to change his mind about the mill.
5. Have the class dramatize a situation in which Claire tries to persuade her uncle that she's doing the right thing by demonstrating.
6. Have the students write down a favorite memory from their own lives. Why is it their favorite?

RESOURCES

See RESOURCES, MEMORIES PART I.

FACE THE MUSIC

OBJECTIVES

1. To introduce children to traditional Franco-American music.
2. To show the role of the parish as a binding element and an activities center in Franco-American life.
3. To increase awareness of the historical importance of singing and amateur opera groups in Franco-American culture.
4. To emphasize the need to help one another, even when it means having to realize painful or embarassing truths.
5. To illustrate the need to balance dreams and ambitions with honest appraisal of one's talents.

SUMMARY

Monsieur Beausoleil is conned into believing that he has enough talent to audition for the Metropolitan Opera Company---for a fee. Flattered by the notion that he's on the verge of realizing a lifelong dream, he rehearses Gounod's Faust, a favorite opera of Franco-Americans, and Louis notices a change in Monsieur Beausoleil's personality. Swept away by his new feelings of self-importance, M. Beausoleil does not notice what soon becomes obvious to Gary, Nicole, and Louis: that M. Beausoleil has "been had." Meanwhile, in order to raise the funds for the audition, Claire and the local parish priest muster the support of the parish for M. Beausoleil's audition and organize a Franco-American soirée to raise the needed funds. Finally, Gary invents a plot whereby the con man is tricked into giving himself away to M. Beausoleil, who is then left to face his own blinding self-importance as well as the parish members---who now sit waiting for him at the parish hall. Gary and Nicole comfort him, urge him to give the best performance of his career, and M. Beausoleil, grateful for the community's support, uses the money they have raised to set up a scholarship for deserving young musicians of Notre Dame parish.

ADDITIONAL INFORMATION

North American French music and dance originated with the peasants of France. Passed on through an oral rather than a literary tradition, they have been adapted to the different sections of this continent that the French settled and remain very much alive in the Maritime Provinces of Canada, Québec, New England, Louisiana, and Missouri.

FACE THE MUSIC

Traditional North American French song traces its ancestry to the old provinces of Normandy, Brittany, Aunis and Picardy in France and includes the songs of the troubadours, laments of the Middle-Ages, music from the Royal Court, religious hymns, and "chansons à répondre" (response songs used to teach lyrics to an uneducated audience).

The instrumental music of French North America (in which the fiddle is usually the central instrument) has its roots not only in France but in Scotland and Ireland as well. The bulk of it, however, was composed here in North America.

Inseparable from this musical tradition in Franco-American culture is the complementary one of dance. Unlike more formal "art dances" such as ballet, the main purpose of North American French dances such as contra-dance, jig, and reel is to encourage listeners to participate physically in the full appreciation of song.

DISCUSSION QUESTIONS

1. Why doesn't M. Beausoleil realize immediately that the con man is offering him a phony contract?
2. Have you ever had to sign anything? Did you first read carefully what you were being asked to sign? Why or why not?
3. When Claire tells Nicole about M. Beausoleil's audition, she says that it has "put new meaning into his life." Is this true? Why or why not?
4. Do you like music? Why is music important? Why do we like it?
5. What is an opera? What is the story of Faust? Do you think Louis should sell his soul to the devil in return for his one "great" song? Is anything worth selling your soul for?
6. If any of the students have been to a Franco-American soirée, have them describe to the class what it was like.
7. When Gary learns that the con man is a thief, is he right not to tell M. Beausoleil immediately? Would M. Beausoleil believe him?
8. What does the parish do to help M. Beausoleil get to New York? Have you ever given up anything to help someone? What did you do and why did you do it?

ACTIVITIES

1. Bring to class recordings of traditional music from several different ethnic cultures. Have the students clap rhythmically or dance to the music, then ask them to discuss how music from one ethnic group differs from that of another. How are they the same?
2. In many larger communities parishes and churches were established around specific ethnic groups. Have the students identify them in your community. Are there any that are still ethnically centered? How can you tell? Do the Franco-American parishes still offer services in French?

3. Invite a Franco-American or other ethnic musician to class to demonstrate the traditional music and dances of his culture.
4. Explain to the students what an opera is and summarize the plots of a few popular operas, such as Faust, Carmen and Madame Butterfly. Ask the class to write a story for an opera of their own. If time allows, guide the class into putting their story to music.
5. Identify all the ethnic groups represented in class. Have each ethnic group of children find one or two songs from their ethnic tradition. Allow them to use a song they already know or have them ask their parents or grandparents to teach them one.

RESOURCES

Books:

Albert, Renaud, ed. Chansons de Chez-Nous. Bedford, NH: National Materials Development Center for French, 1979. (Collection of Franco-American songs. Available with audio tape from the N.M.D.C.F., 168 So. River Rd., Bedford, N.H. 03102.)

Albert, Renaud, ed. Chansons des Bayous. Bedford, NH: National Materials Development Center for French, 1979. (Collection of Louisiana Cajun songs.) Available from the N.M.D.C.F., 168 So. River Rd., Bedford, N.H. 03102.)

Les 100 Plus Belles Chansons. La Prairie, Québec: Enterprises Culturelles, Enr., 1979 reissue. (A standard collection of French folksongs. Available from Entreprises Culturelles, Enr., 399, Rue des Conseillers, La Prairie, P.Q., Canada J5R 4H6. They also offer 4 audio cassettes of the songs and a book of piano and guitar accompaniments.)

Gaudet, Laura C. Songs of Acadia (Chants d'Acadie). New York: New York Broadcast Music Inc., 1945.

Records:

Beaudoin, Louis. Louis Beaudoin. Philo Records, The Barn, N. Ferrisburg, VT 05473. (One of the great Franco-American fiddlers.)

Bruneau, Philippe. Danses pour veillées canadiennes. Philo Records, The Barn, N. Ferrisburg, VT 05473. (Traditional music for dancing.)

Chansons en Français. Folkway Records, TRF Music Inc., 501 Madison Ave., New York, NY.

La Famille Beaudoin. Philo Records, The Barn, N. Ferrisburg, VT 05473. (More of Louis Beaudoin's traditional French-Canadian fiddling, this time with his family.)

FACE THE MUSIC

La Famille Verret: Volume I: Jules Verret. Philo Records, The Barn, N. Ferrisburg, VT 05473. (Traditional French-Canadian music from a noted family of Québecois musicians. Included are over 30 pages of descriptions and illustrations of traditional music and folk dances.)

Robichaud, Jerry. Maritime Dance Party. Philo Records, The Barn, N. Ferrisburg, Vt 05473. (Acadian fiddling of the Maritime Provinces.)

LES VOYAGEURS

OBJECTIVES

1. To introduce the coureurs de bois, voyageurs, and découvreurs, who roamed North America before the English.
2. To underscore that the French influence in America has been significant for some 400 years.
3. To show that wilderness has always been an important element in Franco-American life.
4. To point out that many Franco-American children are descendants of the voyageurs.
5. To dramatize that by helping others and by fighting for what rightfully belongs to us, we can still be voyageurs today.

SUMMARY

M. Beausoleil tells Gary colorful stories about the voyageurs. Impressed, Gary decides he will explore some local woods on his way home. Soon he is not only lost, but realizes that someone or something is following him. Trying to cheer himself up, he sings a song that the voyageurs sang to ward off fear.

Meanwhile, M. Beausoleil becomes alarmed when he discovers that Louis has disappeared. Louis explains in a note that he is so annoyed by M. Beausoleil's boasting about the voyageurs' superb sense of direction that he has decided to prove his own pathfinding abilities by flying south for a vacation. Then, upon learning that Gary never arrived home, M. Beausoleil realizes that his friends are disappearing one by one. He summons Leon, Nicole, and Claire.

While the adults panic, Gary maintains his calm. He discovers that he has been followed by Madame Lizotte, a reclusive widow into whose woods he has wandered. From her, he learns that the town is trying to take her house away because it sits in the path of a projected road. Gary, still remembering the proud voyageurs, persuades Madame Lizotte to help him find his way back and to fight for her house, as a voyageur would. They finally arrive at the Librairie, where the frantic but grateful adults offer to help Madame Lizotte for returning Gary. Madame Lizotte, overwhelmed by their kindness, praises Gary for having the spirit of a true modern voyageur.

When all is calm again, Louis returns, covered with snow, even though it is midsummer. It seems his sense of direction wasn't so voyageur-like after all.

LES VOYAGEURS

ADDITIONAL INFORMATION

Both the VOYAGEUR and, earlier, the COUREUR DE BOIS ranged the North American wilderness while looking for beaver pelts and carrying supplies for Canada's flourishing fur trade. In the 1600s, the coureur de bois roamed the woods as freelance trapper and hunter. With his thirst for profit as well as adventure, he learned quickly from the Indians how to survive alone deep in the trailless forest. Perhaps the greatest of all white outdoorsmen, the coureur de bois could survive for long periods eating nothing but bark and lichens. So great was his skill that he was often able to elude the exasperated English authorities, who sought him because of his unnerving custom of ignoring permits and taxes. Considered an outlaw at the time by the English, the coureur de bois has since become a colorful folk hero to French-Canadians and Franco-Americans.

After 1681, when the coureur de bois were, in effect, outlawed, the voyageur became the premier outdoorsman in Canada. Having leaned much from his outlaw predecessors, he was often as difficult for authorities to handle. A skilled canoeman, the voyageur had the same thirst for adventure and risk as the coureur de bois and often wore a colorful belt and tuque to embellish his otherwise crude buckskin clothing. Because he worked for them and not himself, the voyageur was looked upon favorably by city merchants and British officials. When he trapped and carried supplies and furs to and from wilderness outposts, when he paddled his canoe 40 strokes per minute hour after hour, when he hauled two or three 90-pound packs on portages through muskeg and forest, he did this under contract--more for the merchants' financial benefit than his own.

DISCUSSION QUESTIONS

1. Is it still possible to be a voyageur? What does M. Beausoleil mean when he says "you have to earn the right to be called a true voyageur"?
2. What is a ceinture fléchée? Why did the voyageurs wear them?
3. Describe what life was like for a voyageur. Can you think of any groups of people (i.e., lumberjacks, astronauts) who lead such lives of adventure today?
4. Have you ever felt like a voyageur? How? Have you ever been canoeing or camping? Explain how it felt.
5. When he is lost and afraid, Gary sings a voyageur song. Why? Is this a good idea? Do you know any other French or English songs that might be good to sing when you're afraid?
6. Describe the personal characteristics of a voyageur. Is it possible to be a voyageur without exploring in the woods?
7. What do the words voyageurs, coureurs de bois, and découvreurs mean? Can you think of any English words that we get from any of these?
8. Who was Etienne Brulé? What did he do? Where did he explore?
9. How do we know that the French explored much of North America before the English? How long have the French been in North America?

LES VOYAGEURS

ACTIVITIES

1. Have your students research more French voyageurs and explorers (Champlain, Jolliet, Marquette, La Vérendrye, etc.). Where did they travel? What did they discover?
2. Ask your students to draw their conception of a voyageur. What would he look like? What would he wear?
3. Dramatize a situation where Madame Lizotte asks the town to spare her house. What would she say?
4. Make a ceinture fléchée.
5. On a map of the United States have your students find 20 places (towns, cities, states, rivers, etc.) with French names.

RESOURCES

Bongartz, Roy. "Paddling the Waters of the Voyageurs." New York Times, August 19, 1979, sec. 10, p.1.

Casanova, Jacques-Donat. Une Amerique francaise. Paris, 1975 (Can be obtained in French or English version from Editeur Officiel du Québec, c.p. 12, Edifice "G," Cité parlementaire, Québec G1R 5B3.

Eccles, W.J. The Canadian Frontier: 1534-1760. New York: Holt, Rinehart and Winston, 1969.

Fecteau, Edouard. French Contributions to America. Methuen, MA: Imprimerie de l'Etoile, s.d. 3 vols.

McPhee, John. The Survival of the Bark Canoe. New York: Farrar, Straus, Giroux, 1975.

LE PARRAIN

OBJECTIVES

1. To demonstrate the importance of religion for many Franco-Americans.
2. To introduce both Saint Jean-Baptiste, the patron saint of Franco-Americans, and the traditional celebration that marks his feast day.
3. To show the importance of maintaining traditions in an over-commercialized and fast-talking society.
4. To dramatize the warmth and generosity of a Franco-American farming family.
5. To show the sometimes comic complexities of family relationships.

SUMMARY

Reluctantly, for the first time in many years, M. Beausoleil leaves the Librairie for a few days to attend the Baptism of his godchild, Nicole's new baby brother. Even at Nicole's lovely farm, M. Beausoleil can't take his mind off his bookstore and the friends he left there. Not even his brother's prying and his flashy appearance can distract him.

Back at the Librairie, Gary and Louis, whom M. Beausoleil has entrusted with minding the store, fight boredom by smoking a few of M. Beausoleil's cigars. By the time the Mailman gets involved, Gary and Louis are moaning from the tobacco's powerful effects.

Meanwhile, the Caron and Beausoleil clans gather at the church where little Jean is christened on June 24th, the feast day of Saint Jean-Baptiste, the patron saint of Franco-Americans. To celebrate, Nicole persuades her parents to hold the traditional feu de la Saint-Jean, a large bonfire with festive singing. Old memories, his new godfatherly responsibilities, and the family good cheer soon help make M. Beausoleil feel at home.

Upon his return to the bookstore, M. Beausoleil cheerfully summarizes the events of the past weekend for Gary and Louis. "So, how did you amuse yourselves while I was gone?" he asks, engulfing his queasy friends in smoke from a fresh cigar.

LE PARRAIN

ADDITIONAL INFORMATION

Most Franco-Americans traditionally have been Roman Catholic. After Canada became a possession of Great Britain in 1763, the parish priest evolved into a major spiritual and temporal force in the lives of French-Canadians. As a result, when their parishioners began immigrating to New England in large numbers, many parish priests, concerned for the immigrants' spiritual welfare, followed in order to begin French parishes. They were welcomed by the former Québec habitants, who were becoming alienated from the Church after attending Irish churches and listening to sermons in English, a language they could not understand.

In most communities, the educated priest also became a political and social leader dedicated to helping his parishioners advance in the community while preserving their faith and language. A French parish priest, or curé, worked twenty-four hours a day. Parishioners would go to the rectory for information on becoming naturalized Americans, for medical advice, for advice on purchasing a home, or for counsel on their childrens' educations. The parish priest served also as public relations man for the Franco-American community, informing the English-language newspapers of activities, as well as persuading town officials to correct the sometimes unsanitary conditions in corporation-owned tenements.

Today the closeness between Franco-Americans and the Catholic Church in New England continues through the recent appointments of Odore Gendron, Bishop of the Diocese of Manchester; Amédée Proulx, Auxiliary Bishop of the Diocese of Portland, Maine; and Louis Gelineau, Bishop of the Diocese of Providence.

DISCUSSION QUESTIONS

1. What is a patron saint? Who is Saint Jean-Baptiste? What did he do? According to tradition, how should his feast day be celebrated by French-Canadians and Franco-Americans?
2. What is a feu de la Saint-Jean? Have you ever sat singing songs around a bonfire or campfire? What was it like?
3. Parrain is the French word for godfather. What is a godfather or godmother? What are their responsibilities? Have you ever been a godparent? Have you ever been to a baptism? What was it like?
4. Why does M. Beausoleil refuse to sell his store to his brother, Emile? Would you sell?
5. Why can't M. Beausoleil forget about Louis and the Librairie while he's at Nicole's farm? Doesn't he trust Gary? Or is he just homesick?
6. Miss Lonelyfeathers replies to Louis' letter by saying that he probably misses M. Beausoleil more than he'd like to admit. Is this true? Do you always admit it when you miss someone?
7. Did Gary and Louis violate M. Beausoleil's trust by smoking his cigars? Why or why not? Will M. Beausoleil find out? How?

LE PARRAIN

ACTIVITIES

1. Dramatize a situation where M. Beausoleil returns from Nicole's farm and he and Louis reveal and discuss their true feelings toward each other.
2. Try to find old newspaper accounts of Franco-American celebrations on the feast day of Saint-Jean-Baptiste, June 24. Don't forget to check the Franco-American newspapers.
3. Have your students pretend they are at summer camp. Have them each write a letter to their parents, expressing how they feel about being away from home.

RESOURCES

Chassé, Paul P. "The Church." pamphlet. Worcester, MA: Assumption College Franco-American Ethnic Heritage Studies Program, 1975.

Ducharme, Jacques. The Shadows of the Trees: The Story of French-Canadians in New England. New York: Harper & Brothers, 1943.

Perreault, Robert B. "One Piece in the Great American Mosaic: The Franco-Americans of New England," Le Canado-Américain. April-May-June, 1976. English reprints available from L'Association Canado-Américaine, 52 Concord St., Manchester, New Hampshire.)

Rumilly, Robert. Histoire des Franco-Américains. Sous les auspices de l'Union Saint-Jean-Baptiste d'Amérique. Montréal: Robert Rumilly, 1958.

Verrette, Adrien. Paroisse Sainte-Marie, Manchester, New Hampshire. Manchester, NH: Imprimerie Lafayette, 1931.

Wade, Mason. "The French Parish and Survivance in Nineteenth Century New England." Catholic Historical Review, 35 (July 1950), 156-90.

THE ELECTION

OBJECTIVES

1. To dramatize that French is not a "foreign language" to many Franco-Americans.
2. To show that there are several French cultures and dialects and that one is not necessarily superior or inferior to any other.
3. To introduce the historical role of French parochial schools in Franco-American life.
4. To illustrate that school programs which are sensitive to the linguistic and cultural backgrounds of the community can dramatically increase a student's self-worth and improve academic performance.
5. To portray the value of honesty and communication in solving problems.
6. To present a linguistic problem faced by many Franco-American children and to suggest a possible solution.

SUMMARY

Mr. Dubois and Annette Leblanc square off in Millville's school board election. Nicole wholeheartedly supports Annette's idea of establishing a Franco-American bilingual program in Millville's schools, but Monsieur Beausoleil, torn between his love for his Franco-American heritage and his devastating property tax bill, wavers between Annette and Mr. Dubois, who is running on a tax-cutting platform. Surprisingly, an irritable Gary seems uninvolved in his father's campaign, and his friends become even more concerned when they notice that Gary is avoiding his own home.

Louis, meanwhile, has suddenly developed a phony Parisian sophistication. He has fallen in love with Yvette Oiseaux, his pen pal in Paris. Looking down on his crude friends because they derive from peasant stock, Louis tries to impress Yvette by growing a pencil mustache and sending her a photograph of himself with a chic beret covering his plucked head.

Gary runs away from home, and his father, realizing he has been insensitive toward his son, withdraws from the race. Gary next shows up at the Librairie, where he confides to Nicole that he is so confused and troubled that he wants to quit school. He explains that he is flunking French and cannot face his father, who has extremely high expectations of him. Like Louis with his phony Parisian accent, his French teacher feels that the Canadian French that Gary has known since before he could read is not "good" French.

ELECTION

When Nicole tells Gary that his father, worried over his son, has withdrawn from the election, Gary, mindful of how much this election means to his father, returns home to try to persuade Mr. Dubois to reenter the race. But Mr. Dubois does not, resolving instead to spend more time helping Gary with school. Annette wins the election and Mr. Dubois privately admits to his son that Annette's bilingual program, through which everyone would learn more about the richness of their Franco-American heritage, just might help Gary with his French class.

ADDITIONAL INFORMATION

Resulting from the missionary zeal which characterized the French in North America, the Franco-American parochial school quickly followed the establishing of a church in United States communities with sizeable French-Canadian populations. Modeled on those in Canada, these parish schools numbered up to 250 at one time and included kindergartens as well as colleges.

Parochial schools were seen as the perfect instruments for maintaining both the Catholic faith and French language, which were intimately linked in the minds of the French-Canadian immigrants. ("Qui perd sa langue perd sa foi": "Who loses his language loses his faith," was a popular saying at the time.) It is understandable, then, that the Franco-Americans of the late 1800s were the most willing of all ethnic groups to respond to an appeal from the American Catholic hierarchy for erecting parochial schools to counteract the secularism of public education.

In addition to serving as a means of preserving their language and faith, for Franco-Americans such schools were symbols the firmness of their foothold on United States soil, literally the brick and mortar that testified to the permanence of their presence here. Rare was the community too poor for a French-language parochial school. And considering the low wage scales in most New England mill towns and the support Franco-Americans were giving to public schools through their taxes, this opening of a French parochial school was nothing less than an economic tour de force.

DISCUSSION QUESTIONS

1. Why is Gary so defensive at the beginning of the program? If he learned French from his French-Canadian grandmother, why is he having trouble in class? What is "good" French?
2. What is a parochial school? How does M. Beausoleil feel about them? Do you know anyone who goes to or used to go to a parochial school? How is it different from your school?

ELECTION

3. What is a "foreign language"? Is French a "foreign language" to Gary? Why or why not? Do you understand and/or speak a "foreign language"? If so, how did you learn it?
4. What does bilingual education mean? Does your school offer a bilingual program? Should it? Why or why not?
5. Why is Louis rejected by Yvette Oiseaux? Was he being a snob toward his friends? Why or why not? How do you feel when someone thinks he or she is better than you?
6. Why does Mr. Dubois withdraw from the election? Why does he expect so much from Gary? Do you think he will help Gary now? Why or why not?
7. Why won't Gary discuss his problem with M. Beausoleil? Is he being fair to M. Beausoleil? Would he understand?
8. Why is it important for Gary to discuss his school problem with his father? How do you feel when you can discuss your problems with your parents?
9. Is Nicole right or wrong in refusing to hide Gary at the Librairie? Does she refuse because she doesn't want to get in trouble or because she thinks Gary is making a mistake?

ACTIVITIES

1. Hold a debate with one group of students taking Annette's position and another group taking Mr. Dubois'. Then ask the class to vote for one side or the other.
2. Invite a few parents who attended French parochial schools to class. Ask them to describe what it was like. Was their education bilingual? How has this helped them in their lives?
3. Ask your students to research how parochial schools got started in your community. If there no longer are any, have your students investigate why.
4. If your school does not have a bilingual program, invite a teacher or administrator from a bilingual school to class. Ask him or her to explain what a bilingual program is and what are its advantages and disadvantages.
5. Tell your students they have been asked to design a Franco-American bilingual program for your school. Ask them to research what they would include in it. They may interview their parents, grandparents, a friend's parents, etc.
6. Dramatize a situation where Nicole tries to persuade Mr. Dubois of Gary's confusion about his Franco-American identity. How would she explain that Gary's French is as "good" as any other?
7. Dramatize a discussion between Annette Leblanc and Gary's French teacher. How would Annette explain that Gary is not being treated fairly and that a bilingual program would help? How would Gary's teacher defend his actions?

ELECTION

Chassé, Paul P. "Education." pamphlet. Worcester, MA: Assumption College Franco-American Ethnic Heritage Studies Program, 1975.

"La Crise de l'enseignement du Français dans nos écoles paroissiales." pamphlet. Fall River, MA: Le Comité de Vie Franco-Américaine, 1947. (Collection of French essays.)

Ducharme, Jacques. The Shadows of the Trees: The Story of French-Canadians in New England. New York: Harper & Brothers, 1943.

Lemaire, Hervé. "Franco-American Efforts on Behalf of the French Language in New England." in Joshua A. Fishman, Language Loyalty in the United States. The Hague: Mouton, 1966, pp. 253-79.

---------- The French Language in New England. Washington, DC: Language Resources Project, 1963.

Rumilly, Robert. Histoire des Franco-Américains. Sous les auspices de l'Union Saint-Jean-Baptiste d'Amerique. Montréal: Robert Rumilly, 1958.